Modern Finally – My Own Working on Modern Styles with Black People

By Shomit Sirohi

I. **W**hat then I ask is Modernity?

Modernity is a breakthrough of genius compared to the antiquity – the breath also though of fresh air, and happiness promised as in fact liberalism. But the black critique is finally also a psychoanalytic critique – that one is not fully in postmodernism in that creative sense that it liberates one right from modernism in fact – Brecht can be a theatre visit only, and in fact American Idealism is meant to be that pursuit of happiness. We have a right to be financial or wealthy, and in fact bourgeois and intellectual with in fact some people loving intellectual as the Sirohian take on modernism – as a simple route to intellectual arrogance which then becomes brother Malcom. Cornel West would argue, none of these Marxist works are possibly interpretable for intellectuals or philosophers as do-able or followable, which becomes the arcane choice French philosophy instead – but is their own lignes de fluit that has to be picked up in several slang styles of in fact making a argument in difference and repetition which though is humorous and just that personal style called by Lacan his anti-philosophy, which means just the existential singularity of the matter – quite a Kierkegaardian life.

So in fact dialectics is this art I meant in Epistlean Bible senses – that it promotes the view one is intellectual and configuring a mix of intellectual and philosophical arguments as what is called abstraction and concretion which it rises up to and sediments on each discussion or topic or even radio debate. Just the intellectual who is then a bit, above the cut, just the response, just the critique as Sartre in fact – that higher intellectual.

II. What then is Modernism?

Modernism is just Brecht in its profound dignity, only Brecht was a modernist the rest were intellectuals and following it as a habit, or habit formation. Then in fact surrealism was the low argument of high arguments – which in turn was a high argument – as low arguments are like the mix of high and low in postmodernity which Sirohi argues is only high – that's his point – treat it in modernist topos. This then has low arguments in Europe – but is still postmodernity.

III. Modernism – Love for High Culture – Cornel West getting off the car

In fact it is just a love for high culture that whole modernism – Brecht which is method, praxis stuff – is just what is called by Sirohi a method and praxis to be created by low surrealism as high surrealism in his case – he means in the topos of modernism he produces surrealism – which is why it is modernist surrealism – and then that art becomes life.